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BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME V

APRIL, 1912

NUMBER IV



GEORGE INNESS—THE STORM.
Presented by Edward B. Butler, 1912.

JANUARY EXHIBITIONS.

An interesting event of the year was the exhibition, from January 4 to January 28, of the Société des Peintres et Sculpteurs, of Paris. This exhibition was opened by a large reception and an address in Fullerton Memorial Hall by Mr. Christian Brinton, of New York, on "Contemporary French Art."

Among the larger groups of paintings shown were significant portrayals of Brittany fisher-folk by Charles Cottet; portrait and still life arrangements in rich and harmonious color by Jacques Émile Blanche; decorations

by Aman-Jean and La Touche, and landscapes with the atmosphere of Greek bucolics by Émile René Ménard. Conspicuous among the pieces of sculpture were portrait busts and ideal figures by Rodin.

At the same time there was an exhibition of paintings, drawings and lithographs by William Rothenstein of London. Mr. Rothenstein made a short stay in Chicago and gave a lecture in Fullerton Hall on "The Place of Art in Modern Life." Eight of his lithographs including portraits of Rodin, Sargent, LeGros, Coquelin and Fantin-Latour, were

purchased for the permanent print collection of the Art Institute.

From January 1 to January 24, a large and important exhibition of portraits, gathered in the interest of the Passavant Hospital, was held in the south range of galleries. Nearly all the prominent American portrait painters were represented, as well as many from abroad, the latter including Shannon, Orpen, Sorolla, Ferraris, Flameng, and others.

The occasion of the opening of the exhibition was celebrated with a gorgeous pageant or processional festival on the great stair-case, which was elaborately decorated for the purpose. Groups representing the Doge of Venice and his court, the Pope and his court, and royal groups of France and Spain took positions on the upper flights of the stairway, and received the homage of various oriental and occidental nations. The pageant was under the direction of Mr. Joseph Lindon Smith, of Boston.

FEBRUARY EXHIBITIONS.

An exhibition of bronzes by Prince Paul Troubetzkoy, the Russian sculptor now resident in Paris, was held from February 1 to February 28. Prince Troubetzkoy accompanied his exhibition, superintended its installation, and spent the month of February in Chicago executing various private commissions. More than eighty examples of his work were exhibited, showing the versatility of his talent in animal sculpture, domestic genre and portraiture, both life size and in the small. His free impressionistic style and seizure of the instantaneous pose and expression contributed to the life-like quality which gave his presentations great spirit and charm.

During the same period the Sixteenth Annual Exhibition of Works by Chicago Artists

was held in the south range of galleries. The prizes were awarded as follows:

Clyde M. Carr Prize, "Moonlight, Auvers, France," by Anna L. Stacey.

Edward B. Butler Purchase Prize, "April Morning," by F. C. Peyraud.

Silver Medal of the Chicago Society of Artists, to F. C. Peyraud.

William Frederick Grower Prize, to Charles Francis Browne.

Mrs. John C. Shaffer Prize, to Agnes V. Fromén.

Mrs. Lyman A. Walton Prize, "The Young Donatello," by Nellie V. Walker.

Young Fortnightly Club of Chicago Prize, "Peace," by Lucy Hartrath.

Anonymous Purchase Prize, "Frosty Morning," by Alfred Jansson.

The Exhibition Committee of the Municipal Art League made its annual purchase for the Municipal Art Gallery. "Afternoon," by F. C. Peyraud, was the work chosen.

Much care was taken in the installation of the sculpture, which was more than usually important this year. Lorado Taft's fountain for the children's playground at Bloomington, Illinois and Leonard Crunelle's Hixon Memorial excited much admiring comment.

In connection with the exhibition of works by Chicago artists there was a Memorial exhibition of paintings and drawings by John H. Vanderpoel. Mr. Vanderpoel so devoted his life to teaching that his art production was necessarily limited. The exhibition was fairly representative of his range with the exception of certain large mural decorations. The paintings were distinguished by a characteristic tonal quality and refinement of color; the drawings showed his marvelous facility with the pencil. Some of the drawings were purchased for the permanent collections of the Art Institute.